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We wonder whether "Forget-Me-Not" ever knew what it was to play before a respectable turn out in Salt Lake! his play, one of the few surviving lies of a quarter of a century ago, and a most interesting instance of its class, was first seen here in 1880, when am Piercy, Lewis Morrison, Kate benin and James Barrows were its central figures; it made a sensation, but t made no money. In 1888 the Home Dramatic club presented it with Edith lawson as Stephanie, Birdie Cumnings as Alice, Lottie Claridge as Mrs. Poley, J. D. Spencer as Sir Horace, B. Young as the Corsican, and J. T. White as the prince, but it was a Fourth of July occasion, and being pited against fireworks, the theater came ut second best; the same year came that greatest of all Stephanies, Jeffreys Lewis, and though she thrilled us with her tigerish like powers, the play was vitnessed by only a limited audience. If we mistake not, it was given once or ore in the old Walker opera house, and probably has been done at the frand, but never yet, whenever done n Salt Lake, has it proved anything at a hoodoo from the boxoffice stand-

Last night, the financial story was forse than ever. Miss Coghlan and her company-a very capable organization for plays of the drawing room lass-must have experienced a feeling of discouragement as they surveyed that sparse turn out; but if they had any such feeling, their acting gave no sign of it, and the play was given with a care, and an intensity that the audince followed with breathless silence o the close, the only applause being at the end of the acts, when some hearty recalls were accorded. "Forget-Me Not," for all its strong story and absorbing interest, is essentially of the old fashioned sort. Nowadays one of he mottees of authors is "avoid long dialogues. Keep the action moving. Then it seems to have been-"Avoid short dialogues. Keep your main people on the stage." The verbal duels between Stephanie and Sir Horace last night were prodigous instances of long spun out dialogue, and in the hands of artists less accomplished than Miss Coghlan and Mr. King, would have sent the audience into the fidgets; that they were able to keep the house almost rigidly silent as they unfolded the absorbing story, is a rare tribute to both. Miss Coghlan, although time has not stood still with her in the twelve years since she was last vet retains the attributes nec essary for a great Forget Me Not. She was admirable throughout, and her gorgeous dressing drew gasps of addiration from her lady beholders. Mr. King was an excellent Sir Horace, Miss McEwen a charming Alice, and Mr. Bostwick a vivid Corsican.

The engagement closes with a repetition of "Forget Me Not" tonight. This afternoon Miss Coghlan gives a matinee performance of "Lady Barter," a play written by her brother, the late

Students of the drama find in the prouction of "Forget-Me-Not" and the islt of Miss Coghlan two events of ore than passing interest. This play and this actress might be said to have descended hand in hand from one of golden periods in the history of the drama. Certain it is that few plays, and fewer players now before the public, that hark back to the days when Wallack's theater stood at the head of New York playhouses, and its productions were pattern for managers throughout merica. Miss Coghlan was the leading lady of Wallack's house when Os-mond Tearle was the leading man, and they two in a round of plays like "The Silver King," "Claire and the Forgé Master." "Diplomacy," etc., might be ald to have ruled the metropolis durseventies. They were sent upon the oad afterwards and appeared jointly in Lake some time in the early

Wallacks, Theodore Moss, Osmond Tearle, Charles Coghlan, and most of the other old-timers with whom Miss Coghlan associated, are now but memories. It is pleasant to see that longer young, retains so much of the power and fire

After an absence of two years "The Sign of the Cross' company, an organ-ization direct from London, comes back to us and will fill the entire week at the Salt Lake theatre, opening Monday Everyone remembers the strong success this play made on its previous presentation here. Charles Dalton, the young heroic actor who made a big individual hit, still heads the compan and most of the players are the same now as then. Although Mr. Dalton has been known in America almost exclusively for his work in the part of Marcus Superbus, in England he took the leading role in such noted successes as "For the Crown," "The Lights of Home," "Cheer, Boys, Cheer," and "The Sporting Duchess." His last to introduce a confesional scene on

still boasts sufficient prestige to justify a New York manager in making her the star of a traveling company.

theatre since his accession, two have been to see American successes, E. H. Sothern expects to spend a codly portion of next season in play-

J. H. Stoddart is writing his remin-

ing "Hamlet."

which cover sixty-five years on the stage. Mrsi Le Moyne's company has ceased playing "The First Duchess of Mariborough" and she has entered a New York company now rendering "The Way of the World," Harold Russell who, with others of her company were laid of others of her company were laid off, is resting in New York.

One of the leading members of "The Sign of the Cross" company 2s Mr. Newman, a brother of the well known accountant in Z. C. M. I. He goes by the stage name of Wenman, a name which his father made very well known in London, theatrical circles known in London theatrical circles

The first presentation of the dramatization of "The Crisis" was given in Pittsburg a wek ago last Thursday night. James K. Hackett played the leading part and Charlotte Walker was the Virginia Carvel. Brigham Royce. formerly of this city, had the part of Clarence Colfax. Press reports indicate that a strong success was scored.

Cardinals have been exploited on the stage before. Richelleu and Wolsey, as seen in the Three Guardsmen, and Henry VIII, respectively, are not flattering characterizations of the wearers of the Red Hat. But Cardinal de

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CHARLES DALTON, As Marcus Superbus in "The Sign of the Cross."

Judging from all box office reports, "The Sign of the Cross" heads all the plays founded on the sufferings of the early Christians and the wickedness of Nero. It will no doubt have as prosperous a career on this visit as it did on the last.

The favorite actor Dan Sully, who has been seen in Salt Lake many times in past years, comes back to the Grand Monday evening, rendering his play of "The Parish Priest." It is said to be a delightful commingling of the pathetic and the humorous and is specially well suited to juvenile tastes. Manager Hammer announces for this Manager Hammer announces for the reason, a special children's matinee on Tuesday at 3 p. m. Mr. Sully is an actor of care, taste and long experience and his greeting Monday night will no doubt be a warm one. His engage-ment ends Tuesday night and the house will be dark Wednesday. . . .

The latter half of next week will be occupied at the Grand by the well known sensational play "Human Hearts." "Human Hearts" is the story of Tom Logan, an honest blacksmith, who is entrapped by an adventuress into marriage. A former lover appears on the scene, a murder is committed and the crime is fastened on the blacksmith. Rather than betray the blacksmith. Rather than betray his wife, he bears the stigma and is his wife, he bears the stigma and is sentenced to the state prison for life, but his friends bring his case to the no-tice of the governor of the state and he is pardoned. The play has been running a number of years, and on its last presentation in this city it drew heavy patronage.

THEATER GOSSIP.

King Edward is showing a preference for American theatrical productions, as of three visits made to the

FAMOUS ACTOR AND MATINEE IDOL FORCED TO PLAY UNCONGENIAL ROLE

WHILE ALL THE WORLD WONDERS.

William Faversham, the famous actor and matinee girl's idol, and his beautiful wife, who has in the past

been greatly identified with his success, are to be separated if the divorce suit brought by Mrs. Faversham is decided in

ed in her favor. News of domestic infelicity in the house of Faversham comes like a thunderbolt to the whole the

atrical world, where he and his beautiful wife have always been regarded as a model of conjugal bliss, seldom

equalled in theaterdom. Mrs. Faversham's suit against her husband for absolute divorce is shrouded in much mys-

tery. The testimony is to be taken before a referee so that the public may never know the real facts of the case.

production was "The Helmet of Na- | the stage. Mr. Parker has done it in oduction was "The Helmet of Ma"

"The Cardinal" and uses the scene to enoble the confessor. Mr. Willard will render this play here week after next.

Clement Scott has been to see "Arizona" in London, and this it what he has to say about it: "Arizona' is an excellent play of its kind. I care not if it be played by Americans, Frenchmen or Britons, it is a downright good play. There are at least three situa-tions in it—first, the self-sacrifice of the boy goldier to save his colonel's honor and to protect his wife; secondly, the military inquiry, and thirdly, the scene in the last act—that are worthy of Victorien Sardou. If the public does not flock to see 'Arizona,' it does not deserve good drama written for it. But I know the public will go, for the play touches the heart, and when the curtain fell I saw strong men, and women also, 'crying like calves,"
Jules Janin elegantly expressed it. fact, I heard one lady say, 'Oh! I did enjoy it so. See how I have been crying!' It was an open place, and there was no one to-well, wipe the tears But she looked beautifully

MUSIC NOTES.

"The Chaperones" is getting ready for a New York production. Miss Fisher writes that it has been quite successful in the northwest.

The boy violinist, Florizel, still remains on the sick list, and Emma Lucy Gates has not yet resumed her tour on that account.

Bronson Howard, who has been ill at Nice, is, according to reports received last week, greatly improved, and it is probable that he will return to America in the spring.

Lovin E. Morrison has evidently been making some money out of Yankee Con.

According to Col. T. Aliston Brown, the dramatic historian, the first "run" in the modern sense of the word was "Cato," by Joseph Addison, at the Drury Lane theater, London, in the year 1713, and was for those days this astonishing number of performances .. 35 John Gay's "The Beggar's Opera" was the next................. 100 "Hamlet," at Winter Garden, New York, in 1861....... 100 "Humpty Dumpty," George L. Fox, at Old Olympic 483 "Pique," at Daly's Fifth Avenue theater 237 "Hazel Kirke," in New York.. 486 "Esmeralda," Annie Russell, in New York alone 350 "Black Crook," in New York...... 475 "Adonis," Dixey, in New York 603 Denman Thompson in "The Old Homestead," in a single "run" 300 Followed by two others amounting to 496 "Led Astray," Rose Eytinge 214 "Gilded Age," John T. Raymond 119 "The Professor," William Gillette, in New York alone 151 "The Two Orphans," Kate Claxton, in New York alone 180 "Evangeline," in New York "Monte Cristo," James O'Neill, in New York 600 "Private Secretary," William Gillette 200 "The Cirl I Left Behind Me".. 175 "The Wife," Georgia Cayvan...... 236 "Florodora," in London 300 "Florodora," in New York, still playing-"A Message from Mars." in New York, still playing "Sweet Lavender," in London 683 "Erminie," in New York 250 "Charley's Aunt." in London......4 years "Rip Van Winkle," Joseph Jefferson, a single New York run., 7. 150 "Rip Van Winkle," through the country at large25 years "A Trip to Chinatown,"...... 650

HISTORIC LONG RUNS OF PLAYS.

Coalter Co, sends the Saturday "News"

Chimes of Normandy," on which the local company brought to-

this city. Whether Mr. Shepherd will tion of the excur merely wave the baton or preside at the in San Francisco.

He has fust isued a march and two-step bearing the name of the well known mine. It has a popular swing, and ought to be a "go." The Fergus Carrington will no doubt take up the cello, an instrument which it is to be hoped will sometime be made a permanent feature of the orchestra.

which the local company brought together by Manager Paul Hammer is now at work, opens at the Grand in a Wednesday matinee April 2. It will form the conference bill at that house, and the following well known people will appear in the cast: Mr. H. S. Goddard, Mr. B. S. Young, Mr. Fred Graham Mr. Edward P. Midgley and Miss Rosemary Glosz, Miss Luella Ferrin, Miss Barrow, Mrs. Browning, Miss Poulton and Miss Johnson.

The new leader of the theatre orchestra, Arthur Shepherd, is expected to take his seat Monday or Tuesday night. His appointment was halled with great pleasure by his numerous friends in this city. Whether Mr. Shepherd will merely wave the baton or preside at the The members of the tabernacle choir

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HUGH W. DOUGALL SINGS FOR AMBASSADOR WHITE.

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Mr. Hugh W. Dougall, now studying government officials and leading Americae culture in Berlin, sends us a pro-icans in Berlin, a number of prominent titled English and European peogram of an American minstrel performance given in that city on Feb. 14. by an amateur company composed of American musical students and Americans residing in Berlin, under the auspices and patronage of all the leading and influential Americans of the place, the purpose being to raise funds for a charitable institution. Tickets ranged up to as high as \$5 each, and the performance was given in a large and elegant hall. The program consisted of the usual humorous end-men, coon the usual humorous end-men, coon songs, etc., and a cake walk, the first ever seen in Berlin. Fine singing, by good artists, was intespersed through the program. The whole affair was a huge success, both artistically and financially, many numbers being uproarrously successful in their reception by the audience. The German Times, an American paper, published in Berlin, gives it a most enthusiastic sendor gives it a most enthusiastic sendoff and has a number of pictures of the singers of the coon songs and others.

pie, all of whom were delighted, as the performance was a new idea to them Mr. Dougall sang "Brown October Mr. Dougall sang "Brown October Ale," from Robin Hood, accompanied by a male octette and received a most flattering reception. After hearing Mr. Dougall on the evening referred to. Ambassador White, United States minister to Germany, requested him to sing The Star Spangled Banner," at elebration of Washington's birthday, . 22, at the ambassador's residence. Dougall naturally felt quite honored in thus being called on to repreored in thus being cancellated in thus countrymen.

A later letter from Mr. Dougall describes the celebration and says it was cribes the celebration and says it was a says in all respects. By re-

a grand affair in all respects. By request, he led the singing of the occasion, leading out with "The Star Spangled Banner" and "America," and all

the others joining.

Mr. Dougall is greatly enjoying his Berlin stay. He is making good headway with his studies, and is forming many advantageous acquaintances, and finding many opportunities to allay the prejudice that formerly existed against It gives a list of prominent people pres-ent, there being, besides the American Utah and her people.

THE PARTY WASHINGTON TO THE PA A UTAH BRASS BAND IN 1856.

more and the same and the same

Eli Whitear, sends the News an interesting account of one of the first brass bands organized in Utah. It was formed in Farmington in the year 1856 by Bishop John W. Hess and was one of the musical organizations which accompanied President Brigham Young and the people to the head of Big Cottonwood canyon in July, 1857, when, Mr. Whitear writes, the news was brought by A. O. Smoot and Judwas brought by A. O. Smoot and Jud-son Stoddard of the approach of John-ston's army. Gov. Brigham Young at once called on the several bands to strike up the national airs. "Heber C. Kimball and Daniel H. Wells," writes Mr. Whitear, "came into

our tent and invited us to turn out and We struck up the Star Spangled

A correspondent in Peterson, Mr. | year 1858, the band escorted Governor Cummings into the Salt Lake valley, Philemon Merrill being commander. We played the national airs for Governor Cummings which completely ov-ercame him. The tears rolled down his cheeks and he could hardly express himself on meeting with loyal citizens instead of encountering rebels to the government as he had been led to be lieve he would do."

The personnel of this pioneer band, according to Mr. Whitear, was as follows: Wm. Glover, E flat clarionet; Henry Pugh, cornet, D flat soprano; Eli Whitear, 1st. B flat cornet; Job Wellings, solo B flat cornet; Fred Pugh Yellings, solo B hat cornet; Fied Fads.

2d B flat cornet; James Loynes, 3d B
flat, cornet; Arthur Stayner, D flat
trumpet; Thomas Steed, E flat saxophone, alto; James Farmer, B flat, tenor trombone; Geo, Smith, A flat, clavichord; Reuben Broadbent, B flat trom-Banner and all in the crowd removed their hats. Then Gov. Young made a patriotic speech and dismissed the celebration, all returning home. In the

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Musicians' Directory.

low-wowever work was

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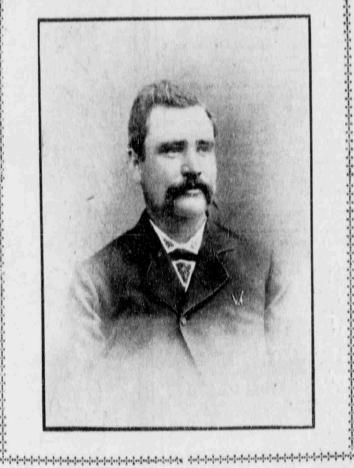
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Although it is nearly 20 years since "Den" Benedict-as he used to be familiarly called-passed away, he is still well remembered by those who formed the young social set of that time. Francis Denton Benedict, was a brother of Dr. J. M. Benedict, a sketch of whom recently appeared in this department. The two practiced medicine here and obtained high success together. They came to Utah together in 1870, from Long Island. Dr. F. D. Benedict was born in South Canaan, Litchfield county, Connecticut, Dec. 27, 1848. He early removed to Long Island and becoming a student of medicine in the university of the city of New York, graduated from that institution March 6, 1869. He married Miss Chloe Young. a daughter of Prest. Joseph Young of this city, and she still survives him.

Mr. Benedict died at the age of 33 in this city, May 11, 1882.

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